DOCUMENT RESUME

ED 323 579 CS 507 270

AUTHOR Rogers, Valerie G.
TITLE Quiet Children: Increasing Participation and Decreasing Speech Anxiety through the Study of Poetry.
PUB DATE Jan 88
NOTE 98p.; M.S. Practicum, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Classroom Environment; *Communication Apprehension; Communication Research; Communication Skills; English Curriculum; Grade 8; Junior High Schools; *Literature Appreciation; Middle Schools; *Poetry; Small Group Instruction; *Student Attitudes; Student Behavior; Student Characteristics; Teaching Methods
IDENTIFIERS Seating Assignments

ABSTRACT

A poetry unit was developed for a practicum project in a regular eighth-grade English class to improve student participation and to decrease speech anxiety for students. Methods employed within this unit included the use of clarity and structure, classroom environment, student-chosen seating, praise and success, small group activities, share time, and participation strategies. The program, implemented over a 10-week instruction period in 2 classes of 57 students, contained 5 basic components: 2 pre/post tests; 2 pre/post surveys; and poetry-related activities. Results revealed a significant decrease in levels of student apprehension and anxiety in all areas. Students also demonstrated an increase in their amount of classroom participation and more positive attitudes toward poetry and poetry-related activities. (Thirty-nine references and 26 appendixes containing pre/post surveys, pre/post tests, tables of survey and test scores, and sample activities are attached.) (Author/KEH)

**********
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
**********

ED323579

# QUIET CHILDREN: INCREASING PARTICIPATION AND DECREASING SPEECH ANXIETY THROUGH THE STUDY OF POETRY

by

VALERIE G. ROGERS

A Practicum Report
submitted to the Faculty of the Center for the Advancement of Education of Nova University in partial fulfillment of the requirements for the degree of Master of Science.

The abstract of this report may be placed in the School Practices Information Files for reference.

January/1988

CS507270

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Valerie G. Rogers

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

AUG 2 1 1990

## Authorship Statement

I hereby testify that this paper and the work it reports are entirely my own. When it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other workers in the field and in the hope that my own work, presented here, will earn similar respect.

Signed

Valerie Rogers

Valerie Rogers

Abstract

A Language Arts Program To Increase Participation and Decrease Speech Anxiety Using Poetry

Rogers, Valerie, 1988: Practicum Report, Nova University, Center for the Advancement of Education

Descriptors: Communication Apprehension/ Communication Skills/ Communication Research/ Poetry

The author devised a poetry unit for eighth grade regular English students, using methods to improve participation and to decrease speech anxiety. The strategies employed within this unit included the use of clarity and structure, classroom environment, student-chosen seating, praise and success, small group activities, share time, and participation strategies.

The program contained five basic components: two pre-post tests, two pre-post surveys, and poetry-related activities. Regular eighth grade English students became familiar with the study and writing of poetry; small group and class discussion was a major portion of the program. Tested and surveyed at the end of the program, the students demonstrated an increase in their amount of classroom participation, a decrease in their levels of apprehension, and positive attitudes towards poetry and

poetry-related activities. (Appendices include pre/post surveys, pre/post tests, tables of survey and test scores, and sample activities.

TABLE OF CONTENTS

PAGE

TITLE PAGE.....i

AUTHORSHIP STATEMENT.....ii

ABSTRACT.....iii

TABLE OF CONTENTS.....v

OBSERVER'S VERIFICATION.....vii

CHAPTER

1 PURPOSE.....1

2 RESEARCH & SOLUTION STRATEGY.....11

3 METHOD.....24

4 RESULTS.....47

5 RECOMMENDATIONS.....53

REFERENCE LIST.....55

APPENDICES

APPENDIX A: Teacher Survey.....60

APPENDIX B: Survey of Speech Fear.....61

APPENDIX C: Personal Report of Communication Fear.....62

APPENDIX D: Verbal Activity Scale.....64

APPENDIX E: Poetry Survey.....65

APPENDIX F: Personal Report of Communication Apprehension.66

APPENDIX G: "I Wish. . ." Poetry.....68

APPENDIX H: "Moco Limping".....69

APPENDIX I: "Jabber-Wacky".....70

APPENDIX J: Simile-Synonym Poem.....71

APPENDIX K: Thesaurus Proverbs.....72

APPENDIX L: Open-End Poem with Metaphor.....74

APPENDIX M: Haiku with Personification.....75

APPENDIX N: Cinquains.....76

APPENDIX O: POET-O Board.....77

APPENDIX P: Survey for "Moco Limping".....78

APPENDIX Q: Parts-Of-Speech Poem.....79

APPENDIX R: Five-Sense Poem.....80

APPENDIX S: "I Used To. . . But Now. . ." Poems.....81

APPENDIX T: "If I Could Change The World".....82

APPENDIX U: Prewrite--"If I Could Change The World".....83

APPENDIX V: Results of Survey of Speech Fear.....84

APPENDIX W: Results of the Personal Report
of Communication Fear.....85

APPENDIX X: Results of the Verbal Activity Scale.....87

APPENDIX Y: Final Seating of Target Groups' Students.....89

APPENDIX Z: Results of Poetry Survey.....90

APPENDIX F

NOVA UNIVERSITY
CENTER FOR THE ADVANCEMENT OF EDUCATION
3301 College Avenue
Fort Lauderdale, FL 33314

OBSERVER VERIFICATION FORM

Verification of Practicum Activity

Dear Observer:

Practicum students in Nova's M.S. and Ed.S. programs are asked to provide external verification that the project activities reported in their final practicum documents took place as described. You have been designated an observer to fulfill this confirmation function by the student named below. On this sheet, then, please write a note attesting to your knowledge of the project activity described in the final practicum report to which this will be attached. (Note that you are not asked to evaluate, or make judgments about the quality of the project.)

I, Jill Bardner, do attest that Valerie Rogers did all of the activities involved in creating and implementing a poetry unit to increase classroom participation and decrease speech anxiety.

Practicum Title QUIET CHILDREN: INCREASING PARTICIPATION AND DECREASING SPEECH ANXIETY THROUGH THE STUDY OF POETRY

Student's Name Valerie Rogers

Program Site Centennial Middle School Date January, 1988

Observer's Name JILL BARDNER Jill Bardner
(please print ---------- and sign)

Observer's position Language Arts Department Chairman

Observer's comment on impact of the project (handwritten): The program was immensely successful in its goals. The students enjoyed their study of poetry and the methods and strategies employed will be continued and shared with Mrs Rogers' colleagues.

## Purpose

The setting in which this practicum study was implemented was a junior high school in its first year of transition to middle school. The school had gone from 894 students, grades seven through nine, to 1087 students, grades six through nine. The trend was to become more child-centered: there was a twenty-minute homeroom each day to allow for a "caring and sharing" time, more recognition of students' achievements, and more school-wide activities.

The school was a well-kept building in a suburban development. The ethnic population was 56 percent White, 30 percent Black, 12 percent Hispanic, and 2 percent Asian-American Indian. Most of the students finish high school and many go on to college. The school has developed an extremely active, concerned, and helpful parent group over the last few years. These parents were very enthusiastic about the school's move to middle school, and it was the belief of this proposal writer that they would be very supportive.

This writer has been an English teacher at this site since its opening, eleven years earlier. This year she has a creative writing class, two accelerated eighth grade English classes, and two average eighth grade English classes. The two average classes were the target group for this project. While the majority of the school's students were from lower-middle and middle class families, the average classes contained a broader range than the

remedial or accelerated groups and pulled from more divergent backgrounds. The majority of the target group's students had a stanine of 5, although the range was from 3 to 7.

Having taught primarily eighth grade for over seventeen years, this writer initially chose to investigate the problem of decreasing oral participation in the classroom because of her own experiences and concerns. Subsequent research and measurement served to demonstrate both the complexity and the severity of the problem. This practicum, therefore, dealt with increasing participation within the classroom and decreasing speech anxiety. Because of its content and ability to draw on students' own feelings and experiences, poetry was chosen as the medium in which the strategies and methods could be initiated.

With the trend towards the middle school's more child-centered approach and the fact that poetry was a recent addition to the eighth grade curriculum, the goals and strategies of this project appeared to be very timely. Since each of the target classes contained no more than 30 students, small group work, an important part of the implementation, was not difficult.

In the middle school, all teachers, and most particularly English teachers, have a responsibility to improve students' verbal abilities. For many years in Language Arts, however, the emphases had been, first, on reading, and, most currently, focused on writing. Listening skills had received fleeting recognition, but oral skills had received none.

Joan M. Sayre (1984) states:

> Approximately 70 percent of the average person's waking day (7 out of every 10 minutes) is directly related to communication. Therefore, the importance of effective communication must be emphasized . . . both at home and in the classroom throughout the school years. (p. i)

In light of the fact that daily communication time consists of 45 percent listening, 30 percent speaking, 16 percent reading, and 9 percent writing (Sayre, 1984, p. 4), it did indeed appear that a major area of English had been overlooked or, worse, taken for granted.

In all fairness, the importance of oral skills is recognized in most Language Arts' texts. For example, Iris Tiedt (1983) states:

> Speaking is a way of learning as children develop language abilities and express their ideas. We need, therefore, to place a much stronger emphasis on oral language instruction that will encourage children to talk as they discover what they think and how to express their thoughts. (p. 109)

The problem was more fundamental than the need to include oral book reports and various types of speeches in class activities, and it was more basic than some of the recent trends to develop speech fluency. Students must speak from their seats in the classroom, and too many of them did not. These were the quiet children.

The same students who relished the "show-and-tell" and "talk" experiences of the elementary years had become silent in the middle school. While children had always had a normal fear of speaking from the front of the room, they were now reluctant or apprehensive about speaking from their seats in class. It appeared vital for the educator to understand this quietness: the consequences, the reasons, and the means in which to prevent, alleviate, and help these children.

Unfortunately, these quiet children are the ones most frequently overlooked:

> The shys don't engage the teacher on a personal level, do not allow her or him to offer the counsel and expertise they are ready to give, and offer little or no feedback for the efforts the teacher is making. No wonder the teachers are insensitive to them. In a very negative way, they have beaten the system, and the system will let them hide out in a nice warm schoolroom for the next twelve or twenty years, without intervention. (Bond, 1980, p. 96)

The quiet students are passive. They have the best conduct in class. These students rarely solicit answers to questions and require little assistance from the teacher. When parents express concern about the child's lack of participation, teachers tend to assure them it is simply something students go through and that they will eventually "come out of it." This type of statement is erroneous and dangerous (Bond, 1980). The quiet children have, in

fact, many serious problems that can severely impede their normal maturation.

Shy or quiet students learn less in school (Bond, 1980). This is due, in large part, to the fact that asking for help involves speech, which the quiet students "avoid even at the expense of doing poorly in class" (Bond, 1980, p. 7). As had been stated, they tend to be ignored and thus receive less attention and concern from their teachers. Worse, they are regarded "as having lower potential for academic achievement, less satisfactory relationships with other students, and lower probablility for future success than do others with less apprehension" (Bond, 1980, p. 7). Not only do teachers and peers give a low evaluation of the quiet child, he gives himself one (Bond, 1980), and most of these students have a personality riddled with low self-esteem:

> A sad picture emerges from the self descriptions of shy boys and girls. The boys feel they are too tall, too fat, too weak, too ugly, less strong, and generally less attractive compared to their not-shy classmates. Similarly, the shy girls are more likely to describe themselves as thin, unattractive, and less intelligent than their peers. All this adds up to the most important aspect of self-image for these young children: they see themselves as "less popular" than the not-shy students. (Zimbardo, 1977, p.59)

Quiet students choose classroom seats outside of the active area, the front center of the room (Bond, 1980). They are limited

in friendships, relationships, and social skills (Bond, 1980). Finally, the quiet children develop negative attitudes towards school (Bond, 1980; McCroskey, 1977a, 1977b).

In later years, communication apprehension causes students to choose classes and courses that require little verbal activity and, ultimately, choose careers and employment for the same reason. In occupations, these people have a high fear of failure and lower success motivation and achievement. In short, "people who are quiet also tend to be disadvantaged in many of the social, economic, and political aspects of their lives" (McCroskey, 1977b, p. 11).

While there is much current research on the quiet child, it is all still in the infant stage and deals primarily with college students and college speech courses. Much of the work is concerned with various forms of measurement and the terminology for the quiet student. One reads of the shy, the reticent, the communication apprehensive, the reluctant contributer, the fearful, and the stressed; one reads about avoidance behavior, communication avoidance, speech anxiety, and social isolation. None of these are exactly the same, but the shy, reticent, and quiet child can become the communication apprehensive, and this latter term by McCroskey appears to be the most definitive.

This writer will use the term "quiet" but will note the specific cautions needed for those who are communication apprehensive. "Classification is important, but it does not help

the quiet/shy child if educators become deadlocked in a designative dilemma. The quiet/shy child has a problem, not just a label" (Bond, 1980, p.95). This writer has also deliberately omitted the term "stage fright." This is a normal occurrence about which, perhaps, too much has been written: it can mask the more seriously quiet child, just as the current trend towards increasing fluency in students can cause harm.

Reasons for quietness vary and include both trait and situational views. James McCroskey (1980) identifies seven factors which could result in the quiet child: low intellectual skills, skills deficiencies, social introversion, social alienation, ethnic/cultural divergence, communication apprehension, and low social self-esteem. He also states that many children are quiet for more than one reason. Zimbardo (1977) gives reasons for the quiet child based upon the types of researchers doing the study; for example, the personality-trait researchers are convinced that shyness is inherited, and the psychoanalytic types of researchers say that it is a symptom of unconscious, inner conflicts.

A widely accepted explanation is Susan Glaser's (1981) Negative Cognitive Appraisal model. This assumes that as a result of early negative evaluations of early oral performance, the child learns to expect negative results and thus remains quiet. Bond (1980) says the child will avoid speech even if there only appears to be negative reaction. Gergen (1971) states that negative

responses may cause children to dislike themselves; Bassett and Smyth (1979) use the psychological term "biased scanning" in which "we are searching for cues which confirm the self-view we hold. Hence students who dislike themselves may look for the smallest clue to support their belief that the teacher also dislikes them" (p. 12).

The percentage of quiet students is remarkably high. The narrow term of communication apprehension involves from 15 to 20 percent (McCroskey, 1977a). Using a larger category, Zimbardo (1977) states that "among youngsters, 42 percent of fourth to sixth graders reported shyness, and 54 percent of junior high students did so--girls more often than boys" (p. 5). This author used a "charting" method (Greene & Petty, 1971; Wescott, 1982) to measure participation in an open-ended classroom discussion and found percentages similar to Zimbardo's: 35 percent of the students participated frequently, 25 percent participated to a small degree, and 40 percent did not participate at all.

In a survey composed by this writer and given to twenty-two teachers of regular or average students, the mean percentage of students, teachers felt, who did not participate in class was 50.5 percent. Most believed that apprehension and quietness had been increasing over the last five years, and most felt more emphasis should be placed upon oral communication. While it was good that most allowed students to volunteer to respond orally, it was dangerous that most used student participation as an evaluation

tool, basing part of the student's academic grade on participation in class. (Appendix A)

In summary, although speaking is an important part of the learning and growing process for the child, a large group remains quiet. It is imperative for teachers to be aware of the problems of these children and to do all that is possible to help and not harm them. These issues were addressed in this practicum: during the ten week implementation period the major goals were to increase classroom participation and decrease speech anxiety.

One objective was to have the target group improve in the amount of individual participation in class discussions and activities, with at least 75 percent of the group participating during a given period as "charted" by this writer. The group was to be measured during the second week of implementation, at the sixth week, and at the end of the ten week period.

A second objective was to have the group improve in the overall amount of anxiety expressed in different speaking situations. This as primarily to be measured by scores obtained on a survey devised by the writer and given before and after implementation. Improvement would be defined as a score of at least five points lower on the survey given at the end of the program. (Appendix B)

The Personal Report of Communication Fear (PRCF) devised by McCroskey (McCroskey, 1977b) was also to be administered at the beginning and end of implementation. (Appendix C) This was

initially to be used to indicate those who were high communication apprehensives, so that special care could be taken and special strategies employed. Although research indicates that little if any change can be expected of high apprehensives, it was hoped that there would be improvement in those with low to moderate levels. Teacher observation was to be used to assess the high apprehensives' participation through alternative and nonverbal means.

The Verbal Activity Scale (McCroskey, 1977b) was also to be administered during the first week and at the end of implementation. (Appendix D) Initially, this would indicate those students who regarded themselves as quiet, and also identify those who were only quiet only in a classroom setting. The latter group would have the best potential for improving their verbal skills. The VAS would be administered at the end to judge overall improvement in students' self-evaluation of speaking activities.

It was hoped that the strategies used to help the quiet child, the warm, responsive atmosphere and small group activities, would enhance student appreciation of what the content of poetry had to offer. This was to be measured by a survey (Appendix E) to be administered at the beginning and end of implementation. This survey would additionally indicate increased willingness to participate in poetry-related activities.

## Research & Solution Strategy

There are numerous current studies focusing on measurement, various terms, and types relating to the topic of quietness. Most studies utilize college students for their research. Many suggested treatments involve counselling and the need for special programs. They recommend using such methods as "systematic desensitization" (Friedrich & Gross, 1980; Glasser, 1981; McCroskey, Ralph, & Berrick, 1970), cognitive modification (Glasser, 1981), and skills training (Glasser, 1981).

Wheeless (1971) suggests the formation of therapy programs in the public schools to deal with communication problems. He states that research indicates

> communication apprehension is as severe a problem at junior high and high school levels as at the college level. Although speech disorders, perhaps due to clinical programs, decrease as the sample becomes older, the opposite appears to be true of communication apprehension. (p. 298)

McCroskey (1977a) feels treatment through special programs is necessary and that the concerned educator should work for their implementation. He further suggests that, until such programs are made widely available, pre-professional and inservice training programs on the nature and effects of the problem should be offered (p. 33).

Bond (1980) proposes a four-part strategy:

1. Require teachers to take training that would aid their

understanding of students' communication behaviors, as well as the already required basic speech course.

2. Create communication courses in the elementary grades to break the cycle of the quiet and shy child and eliminate inhibition before it becomes an apprehension problem.
3. Provide special treatment programs for children on a voluntary basis in the schools.
4. Develop classroom activities which will encourage oral communication.

While the majority of strategies and needed implementations are outside the realm of the classroom teacher's duties, none of the research states that the quiet children in the classroom should be ignored. On the contrary, most agree that the teacher should take positive steps towards alleviating the problems. This is most strongly stated by Bond (1980) who says, "The teacher must help the quiet/shy child out of his self-imposed incarceration" (p. 100).

There are three major emphases in the literature on the quiet child: prevention, avoidance of harm, and identification. Although there is overlapping of these areas, each needs to be first discussed separately.

Prevention is of primary importance in the elementary school: research shows that at least 11 percent of these students experience severe communication apprehension and another 20 percent may experience enough to warrant some form of intervention

(Garrison & Garrison, 1979; Harris, 1980; Wheeless, 1971). Some of the suggestions to help avoid causing the problem may be listed as follows:

1. Provide opportunities for everyone to participate.
2. Create a warm, easygoing classroom climate.
3. Have students speak to the class in groups or panels rather than individually.
4. Welcome all comments.
5. Have students speak from their seats rather than the front of the room.
6. Use student-centered discussion as well as teacher-centered discussion. (Friedman & Sorber, 1968; Friedman, 1980)

The quiet child can also be harmed, even by the most well-meaning teacher. "Unfortunately, the typical school day offers numerous opportunities for adverse consequences to accompany oral performances" (Bond, 1980, p. 97). James McCroskey (1980) states five ways to avoid hurting the quiet child: 1) develop a communication-permissive classroom, 2) encourage, but do not require students' oral participation, 3) allow students to demonstrate achievement in a variety of ways and provide alternatives to oral participation, 4) allow students to choose seating in the classroom, and 5) do not grade participation or allow participation to influence grades. In his booklet for teachers, McCroskey (1977a) suggests that alternative assignments

could be written since there is not a strong relationship between oral communication apprehension and writing apprehension (p.9). Another way to avoid harm is to provide enough clarity and structure so the quiet do not need to seek additional communication with either teacher or peers (McCroskey, 1977a).

It is important to identify why children are quiet, particulary those who are communication apprehensive, since children with high levels of apprehension are the most difficult to help and the easiest to hurt. One method is to use the Personal Report of Communication Apprehension (PRCA) developed by McCroskey (McCroskey, 1977b, 1978; J. McCroskey & L. McCroskey, 1986) for use with college students; however, he suggests the Personal Report of Communication Fear (PRCF) for younger children (McCroskey, 1977b, p. 20). Other quiet children will fall into those categories previously mentioned, but the easiest to identify are those with cultural/ethnic divergence and the communication apprehensive. Students with low social self-esteem can be discovered through interview (McCroskey, 1980). Those only quiet in the classroom setting can be identified through observation and the use of the Verbal Activity Scale or VAS (McCroskey, 1977b).

Concerned teachers should measure their own verbal scores through the VAS and the PRCA (Appendix F). This writer scored 46 on the VAS. This indicates she is vocally active, and McCroskey (1977) cautions to avoid allowing "your own verbal activity ... [to] dominate the activity of quiet children" (p.17). This writer

scored 64 on the PRCA; the normal range is between 62 and 88. McCroskey warns that a score lower than 62 may mean the person will be less tolerant of students' speech anxiety (p.19). Quiet teachers, those with high scores, tend to create quiet students.

There are strategies suggested to help the quiet child, and they are often the same as those to prevent quietness or avoid harm. Most seem to be simple, common sense approaches to various activities. Unfortunately, however, many common and seemingly reasonable practices are, in fact, both ineffective and harmful. One example is the frequent practice of beginning a class or unit on oral performance by having students introduce each other, role play, or make informal, impromptu speeches; while these are regarded as among the least threatening of verbal activities, "they are among the most difficult for the quiet students to face. . . . Rather than building a successful experience for the quiet student, such assignments spell another defeat" (Kougel, 1980, p. 236).

The most frequently suggested methods for teachers working with quiet children involve providing many opportunities for children to speak, giving praise and success, and the development of an appropriate classroom atmosphere. The first method is the most obvious: Whenever and wherever possible, under the least threatening of conditions, educators must allow students opportunities to speak. We must

show them that going from <u>something</u> to <u>something</u> is

much easier than going from nothing to something. By getting started, even if the start is very poor, students begin their way toward improvement and excellence. Contrary to the standard advice that "if it's worth doing, it's worth doing well," encouraging students to do things poorly, at least in the beginning, is helpful. Doing things well results from first doing things poorly. (Purkey, 1978, p. 71)

Bond (1980) says that classroom activities should be developed which encourage oral participation. Adler (1980) gives criteria for activities designed to combat communication apprehension; he says that they should relate to the course's subject matter, stimulate emotional involvement, involve the entire group, be interesting and rewarding, contain enough structure to allow students to give valid responses, involve responses that do not need to be judged correct or incorrect, and relate to the interests and values of the students (p.217). While there are few specific activities suggested in the literature, Adler suggests rank ordering and group bragging. In the first activity, the teacher states a question and gives several possible answers; the students then rank these answers and discuss their reasons for the ranking. The second activity involves having the group members share three things about which each is pleased or proud.

Rewards in the form of praise and success are important to all, but most important for quiet children. Basset and Smyth (1979) say that "allowing apprehensive students to withdraw

completely consigns them to what we call the 'more of less' classroom life: less attention, less involvement, less satisfaction" (p. 234). They feel praise can cause change in the apprehensive students' behavior: "Making communication a rewarding rather than a painful event for these students increases the chance that their perceptions of the risks and threats involved in communicating will moderate" (p. 234). This need for praise is echoed by Charles (1980), Cushenberg (1986), and Simmons, Shafer, and West (1976), who also feel quiet children will gradually become more willing to participate as a result of it.

Praise, without negative reactions, seems an obvious technique, "but, in some cases teachers, in their enthusiastic desire to 'get somewhere' in a discussion, forget to reward and simply negate" (Simmons, Shafer, & West, 1976, p.273). Chenfeld (1978) also cautions about the need to avoid negative response:

> Sometimes you, as a teacher, may be a child's only friend. Sometimes you, as a teacher, may be the only source of encouragement, praise, positive motivation in a child's life. A thoughtless word, an abrupt rejection of a question or contribution may humiliate a child and make him or her afraid to be open and expressive. (p.45)

Praise is a form of success, as are good grades and having one's work displayed. Praise enhances students' self-esteem and encourages them to continue to try. Praise is also part of

creating a good atmosphere.

All agree on the importance of class atmosphere; McCroskey (1977b, 1980) says the need is to create one that is communication-permissive. This is achieved by supporting communication and reinforcing students when they communicate with others. Students, in certain circumstances, should be able to leave their seats and move to other parts of the room to communicate with classmates. In a class that is restrictive on communication, the quiet child will become more withdrawn, but "if communication with other students and the teacher is easy, it is much more likely that a student, even a quiet one, will engage in communication" (McCroskey, 1977b, p. 22).

Some ways to create this comfortable environment involve allowing students alternatives to oral performance assignments, allowing students to chose their own desks, not grading on participation or forcing participation, and the use of small group work. Small group work is especially important for the quiet children, because it is in this situation that they are the least apprehensive. Group work should take place one or more times a week.

Small group work, in fact, is a possible alternative to oral book reports or speeches. It is a far less stressful activity and can help those children with communication apprehension: "Research has confirmed that instruction in interpersonal communication can make a substantial contribution toward reduction

of CA in young people" (McCroskey, 1977b, p.29).

Specific suggestions for both class and group discussions involve the use of open-ended questions, student-centered discussion, and topics of interest to the age group. Friedman (1980) says that regular group discussions that center around personal affective experiences can reduce communication apprehension. Even simple "conversation" has great value for the child: "In terms of social importance, conversation is the most fundamental speaking activity of both children and adults. As such, it should receive considerably more than the incidental attention frequently given it in the typical program" (Greene & Petty, 1971, p. 200).

One final suggested technique for class discussion involves timing. First, the teacher should pause between asking a question and calling upon a volunteer. This allows students to consider their responses and does not make the teacher appear impatient. Purkey (1978) says that if teachers extend this time

> from the usual one second to three to five seconds, the length of student reponse increases, the number of unsolicited but appropriate responses increases, and the failure to respond decreases. Therefore, a good way to invite students to invest themselves in classroom happenings is to give them sufficient wait-time." (p. 73)

Second, it is also important to allow each student equal and sufficient time to both respond and elaborate. Teachers tend to

give better students more time to answer questions. Since it has already been noted that quiet students are not generally regarded as being the good students, the danger of cutting them off or giving a negative response is obvious.

After a review of the literature, this writer decided to use the strategies of identifying the quiet students, providing many and varied opportunities for students to speak, giving frequent praise and success, making sure lessons are clear and structured, and developing a communication-permissive atmosphere. Emphasis would be placed upon class and small group discussion. This was done at the beginning of the school year during a ten week poetry unit devised by the writer.

Poetry was a fairly recent addition to the average eighth grade English curriculum; in fact, poetry and mythology were the only two major required units of study. While there was certainly time to incorporate other units, such as novel study, this writer's decision to use poetry came from the study of the literature. Adler's (1980) seven criteria for activities to fight apprehension seemed to point unerringly to poetry activities. Indeed, one technique he says is particulary useful is to have students complete phrases such as "I wish. . ." and "I wonder. . . ." This promotes questions and helps the quiet child realize others may feel the same desires and confusions. Having students write and share poetry beginning the same way, this writer had been very successful. (Appendix G)

Poetry lends itself to this sort of self-expression and is helpful to both teacher and students. Barbara Wood (1976) states:

> How often do we give children the chance to express a wish? Probably once a year--before they blow out the candles on their birthday cake. Even then we usually suggest that the wish be made silently; otherwise it might not come true. Children's wishes often reveal something about them that we should know but don't. If we gave them more opportunities to express their wishes, we might learn about the most important ways we can help them develop. (p. 282)

Not only is poetry an excellent means of self-expression, but it was the hope of this writer that it would also highlight all the interests and concerns of the middle school adolescent. In presenting a poetry unit to communication apprehensive students, interesting topics needed to be employed. It is possible to read and discuss, or write and share, poems about love, friendship, family, jealousy, loneliness, and sports. Since music is popular with teenagers, song lyrics would be used in this poetry unit. These are topics about which students, even quiet students, have something to say.

Poetry is open to interpretation: "The poem is; it exists for the reader to interpret on his own, to see therein himself or his experiences or his thoughts" (Painter, 1970, p.5). If one student feels "Anger is red" and another says "Anger is white," both are correct and both statements are acceptable. Once

students understand this, they are more free in expression and response.

Poetry will incorporate the students' values and feelings. It can lend itself easily to small group discussions about such poems as "Taco Limping" (Lee, J., Patchett, S., & Bubeck, G., 1986) (Appendix H); conversations before individual work on poems; and various group activities, such as group poetry, creation of poetry magazines, poetry anthology sharing, and choral reading.

Choral reading is a frequently suggested activity for quiet and shy children. It gives them confidence and allows them to participate without embarrassment. Choral reading also aids the adjustment of students to group situations and gives groups a sense of accomplishment.

Finally, poetry allows students success. The writing and sharing of five-sense poems, couplets, open-end poems with metaphors, haikus, limericks, concrete poems, and acrostic poems, to name a few, is interesting and relatively easy. The students enjoy sharing and helping each other, and these are activities that allow the high communication apprehensives success and achievement as well.

The primary emphasis of the implementation was on using poetry as a vehicle to have students participate in class and small group discussion. This involved students speaking from their desks. There was no formal speaking, and the only time students stood at the front of the room to speak, on a voluntary

basis, was for some choral readings and some poetry recitation.

## Method

This practicum project was implemented over a ten week instruction period during the 1987-1988 school year. The target group consisted of two classes, fifty-seven students, of regular level eighth grade English.

In developing solution strategies for increasing oral participation and decreasing communication apprehension, this writer was fortunate to be a part of a school with an enthusiastic and informed administration and faculty, concerned parents, and helpful area personnel. It was a timely practicum in that the school was in the process of changing from a junior high school to a middle school, with an increased emphasis on interaction within the classroom. Concern about the problems of the quiet child was gradually growing at this school level. In addition, this writer was fortunate to have poetry as a relatively new addition to the curriculum, leaving ample opportunity for innovative approaches and ideas. Various school personnel offered school-wide poetry contests; one faculty member, a published poet, willingly offered materials, advice, and expertise; and the media specialist helped with the small group computer activities and library materials.

A primary ingredient needed for success was a warm, reponsive learning environment, one that was conducive to communication. For this reason, there were several conditions and procedures that needed to be established at the onset and continued throughout the implementation period. These involved structured and clear course

and class content, a comfortable physical setting, mobility and flexibility within the room, student-chosen seating, the use of praise and the success, small group activities, "share time," and specific participation strategies. Since these vital strategies can be used by all teachers regardless of subject area, they will be discussed separately.

## Clarity and Structure

Adjectives such as "warm," communication-permissive, and "easy-going" to describe a classroom atmosphere must not lead one to assume the class is devoid of structure. On the contrary, clear and purposeful procedure and instructions are imperative to avoid confusion and apprehension on the part of students. The quiet child will suffer increased apprehension if instruction and direction are unclear, will be unable to ask for explanation, and will, in effect, not learn; if the child is communication apprehensive, severe harm may be done.

For this reason, time was spent prior to the actual implementation period and at its beginning discussing course content and classroom procedure. Indeed, the first week of the school year was spent discussing the school's handbook. In addition, this writer found it helpful to put an abbreviated lesson plan on a side chalkboard each day; this included the day's activities and the homework assignment. Its purpose was to

introduce each class period and to review the day's activities at the end, along with a repetition of the homework assignment for clarity and a brief discussion of the next day's activities. Students developed the habit of checking this board upon entering class each day, and it was also a constant reminder to this teacher to always be clear and specific. It had an additional benefit in that it totally eradicated the usually inevitable question "What are we doing today?"

Classroom Environment

In order for middle school students to be comfortable in a room, they must feel that it is, at least in part, theirs, and that they wish to identify with it. For this reason, this writer endeavored to make the physical classroom as attractive as possible. She placed colorful silk flower arrangements around the room, along with knick-knacks, novelty toys, and stuffed animals. The numerous bookshelves were filled with class sets and sections of various poetry anthologies and reference works, such as rhyming dictionaries. A class library was set up in one corner of the room using two large metal revolving bookstands.

There were four bulletin board displays: one contained colorful posters on poetry and poetic devices, a second involved the school calendar and various memos of events and activities and contests, and a third displayed photographs of the students

engaged in classroom activities, initially taken by this writer and then added to by the students themselves. This latter board eventually evolved into something of a pet display. The fourth and largest board was the one most frequently changed, as it contained the students' poetry. Because the students were encouraged to use the library, the various groups of books, and to read the boards, they felt free to move about the room and mobility was encouraged.

Mobility and Flexibility

Children need to be free to get up from their seats and communicate with others in the classroom. Too often students sit in their assigned desks at the beginning bell and remain there until dismissal. This atmosphere does not encourage communication and is even harmful if the students are assigned seats unsuited to their communication abilities. While this writer did not mention any protocol for this movement, it was not abused: the students used the opportunities presented before and after class and when their individual work was completed. The same was true for their use of the pencil sharpener, wastepaper baskets, and stapler. Some direction, however, would probably be advisable with younger children.

Desk arrangement was changed throughout implementation, and the students became comfortable with a circle arrangement and with moving desks into and out of various small groups. Graded papers

were kept in special trays and frequently distributed by early entrants before the class bell, and students developed the habit of putting all completed work in a tray on the teacher's desk. When one student commented, "We sure move around a lot in here," the achievement of mobility was assured.

Student-Chosen Seating

Imperative in helping quiet children and in avoiding harm to the communication apprehensive child is to allow students to chose their own desks within a classroom. While conventional seating in rows is minimally detrimental, the assignment of seats is extremely so. Unfortunately, this flies in the face of convention. Education goes from one extreme to the other when it should, instead, move gradually: this teacher can remember when all desks were replaced with tables and when rows were considered an anathema, and now we have gone to the other extreme once more. This one "new" technique, however, would be a fine first step in alleviating anxiety in quiet children.

The highest interation area in a conventionally arranged classroom is the front and center section; the lowest interaction area is at the sides and the rear. McCroskey (1977b) states:

> One of the most potentially harmful things a teacher can do is to force a child with a high level of CA to sit in a high-interaction area of the class. While the child will

> probably not talk any more than if he or she were sitting somewhere else, the threat of communication will be felt much more consistently. When children are concerned about communication, it is much more difficult for them to concentrate on the subject matter. (p. 25)

This teacher's use of plastic seating charts with moveable tabs was invaluable. After the first week of school, students were allowed to chose their seats for the class; up to that point they simply sat wherever they wished. After their initial selection, students could change seats by simply moving their "tabs" to empty slots on the chart or by exchanging with classmates. Additionally, students were free to move temporarily into the desks of absent students after class roll was taken.

Unfortunately, this was the only classroom in which the target group students were given the seating choice privilege, so, aside from whole class rearrangement for circle or group work, they tended to "stay put" for the first six weeks of implementation. Some movement took place after that, but this writer did not believe any semi-permanent choices were made until the eighth and ninth week.

Praise and Success

Because, through the use of poetry, most classroom discussion and work was open-ended and drew from the students' opinions,

ideas, or experiences, all could contribute without fear of an incorrect answer. Verbal praise was given frequently for contribution to class activities and this teacher circulated during small group work doing the same. Although usually considered a critical group, the students tended to praise each other as well; it is possible this is a contagious condition. In any case, it was frequently noted that informal sharing of ideas and work encouraged the quieter students to eventually share with the entire class; it was also quite common for one student to point out the fact that another had a good poem or a good point, and when this student was then asked to contribute, usually did. Initially it was not uncommon for this writer to praise a poem or an idea only to be told that it was not the contributor's but that of a quieter classmate!

Success was achieved through grades; since this writer chose not to judge the quality or content of any poetry, form and spelling, easily achieved, were the major considerations for grading. In actuality, eighth grade students are excellent poets: they write what they feel honestly and with refreshing freedom, originality, and insight. Although the classes wrote and shared over thirty-five different poems, at no time was grading a chore. Success was also achieved through the display of poetry, both individual and small group, and the recognition achieved through "share time." This was further reinforced by photographs of group work, choral reading, and individual recitation. Additionally,

each student had input and contributed at least one "favorite" and original poem to the class poetry magazine, and many submitted and gained recognition in the school-wide poetry contests and in the school's newspaper.

As initially planned, small computer-generated awards were given for participation in either class or group work and teamwork awards were given. This was gradually replaced, however, by the use of small cards known as "eaglets," part of a new school-wide program to recognize as many individual students as possible. An exciting program, the "eaglets" could be turned in for dance or drama tickets, pins, pennants, and shirts. Each teacher was given thirty a month, and this writer distributed her 120 "eaglets" in as broad a manner as possible.

Small Group Activities

Since research revealed small group activities to be the least threatening to the quiet child, this writer incorporated them into each week's activities. At times group work was done for an entire class period, but, more frequently, the class would break into groups for a small portion of the period. In all honesty, this writer is a traditional, old-school instructor who still remembers being forced to use tables in two-hour blocks of English and civics, and her present school is an acoustical nightmare: in spite of all this, the small group activities

worked. Further, the students felt free enough to push their desks together in informal groupings during individual poetry writing, and this was not discouraged. Perhaps because the students were genuinely involved in their work, the noise level was never a problem.

One of the most worthwhile group activities was that of anthology reading. Although it was hoped that this would be done every week, time did not allow for it: it was done, however, for six of the ten implementation weeks. One source had said that "even a very inhibited and dull person opens up during the reading and reveals capacity for feeling and understanding" (Silverman, 1983, p. 62). Although this writer finds no student dull, it was observed that this was an activity in which very quiet students did, indeed, participate. In regard to anthology reading, the advice of Alison Edmunds (1966) was followed most specifically:

> I suggest that the books should be given out to the children only occasionally, so that they will keep their interest value longer. Sometimes a variety of different books can be given out, and the children put in small informal groups to browse through the poems and occasionally read to each other. What is wanted is a "Hey, listen to this!" atmosphere in the group, not a false solemnity. Children may be prepared to read aloud to a small group who would be aghast at the idea of reading formally to the whole class, and they are more likely to avoid the "poetry voice." (p. 113)

With the assistance of the media specialist, groups of three were sent to the library twice a week to work, with the computer, on group poetry. They used the computer program entitled Poetry Express (C. Kidder & J. Kidder, 1986), excellent for poetry writing and experimentation. This was an extremely popular activity. Each group of three was sent to the library with the team of "specialists" of the week before. The "specialists" would set up the new group and then quickly return to class. The small group would return to class before the end of the period, usually eager to share the one or two poems they had created. These poems were then placed on the bulletin board. The first group composed the following poem:

The Nerd

Your sneakers are so holey.
Your pants are ugly too!
Your socks are very moldy,
But the look is Totally You!

Later groups worked with haiku, tanka, diamante, and limerick.

Share Time

Although this term was never actually used with the classes, at least one "share time" activity was built into each period.

This involved allowing students time to share their individual or group work, poetry written either in class or for homework, extra poetry written, or the recitation of poems memorized. Memorization of poetry was not required, but extra credit was given, and as students became more comfortable, an increasing number did recite either from the seat or from the podium. A few of the more popular poems were "Jabberwocky," "Dreams," "Annabel Lee," and "Stopping by Woods." A few attempted "The Raven." As has been noted, when students were given small periods of class time to write couplets, limericks, or poetic devices, informal sharing with classmates frequently preceded and encouraged later class sharing.

Participation Strategies

Even more important than allowing students to chose their own desks within the classroom setting was voluntary participation. Second to this was the use of alternate assignments for oral work. Seating was perhaps a third imperative, already discussed. Wait-time was a strategy to improve the quality of classroom discussion and the opportunity to include the quiet children. Like student-chosen seating, these are areas overlooked by most, even those teachers who are truly outstanding. Even for English teachers, who deal with the communication skills, information has not been forthcoming on the quiet children; it is hardly

surprising that teachers of other content areas are not informed.

Throughout the ten week implementation of this proposal a majority of each class period was spent in oral communication. At no time, however, was this participation ever forced or graded. To force participation and/or to grade it is harmful to children who are communication apprehensive:

> To force such children to communicate is harmful to them because it increases, rather than reduces, their apprehension. The teacher, therefore, should establish an instructional system in the classroom which permits oral participation in the learning process but should avoid establishing a system which requires it of all children. (McCroskey, 1977b, p. 23)

Always alert to the child whose hand would be tentatively half-raised or whose body language indicated a desire to respond, this teacher would ask, "Would you care to comment?" Accepting a negative headshake or soft "no" as normal to class activity did much to set a relaxed mood.

Only once was oral participation in class a part of an assignment, and, even then, an alternative was offered. If a student did not wish to participate orally, a short written piece was accepted without question. It was also discovered that closing the gradebook after roll and putting it out of sight relaxed many: an open gradebook was a threat.

Wait-time was also a necessary part of classroom discussion.

This strategy initially required practice and this writer found it helpful to keep an index card containing the words "praise" and "wait-time" on the podium as a reminder. When students realized that time would be given to each topic and each student, they were more relaxed, gave more time and thought to their responses, and avoided the usual arm-waving techniques. Wait-time also precipetated more student-centered discussion: one student's comment frequently triggered another's response or addition.

Specific Implementation Activities

The actual activities through which the above strategies were used were many and varied, but the primary goals were always to give the students as many opportunities to participate as possible and to create situations in which there was no "wrong answer." Poetry's use of students' own experiences and ideas was ideal for this. Immediately prior to implementation, the Survey On Feelings About Speaking In The Classroom and the Poetry Survey were given. The Verbal Activity Scale (VAS) and the Personal Report of Communication Fear (PRCF) were administered during the first week.

The first week began with an introduction to poetry in general. The most difficult early concept for students to grasp was that poetry need not rhyme; this was accomplished, in large part, through the small group anthology reading. Additionally, students read various definitions of poetry and attempted to

generate their own. Perhaps the easiest and most accepted early definition was that poetry is a way to say a great deal in a few words. It is, indeed, the college student who wrote:

Dear Dad,

No mon.

No fun.

Your son.

Dad responded:

Dear Son,

Too bad.

So sad.

Love Dad.

Several class, group, and individual activities were done with telestich, abecederius, and acrostic poems. Students wrote and shared poems and even illustrated their favorites for the bulletin board display. Since the initial writing and sharing of acrostics was an easy activity, much initial enthusiasm was generated.

A focal point of the first week was the two days spent on Lewis Carroll's "Jabberwocky." After reading the poem several times and making as much sense of it as possible, students were given a glossary of terms from Humptey Dumptey's explanation in Through The Looking Glass and a definition and examples of portmanteau words were also given.

The students' enthusiasm was great and there was much laughter. When this teacher commented that the lad in the poem was most probably an eighth grade student, the students agreed: the boy did the exact opposite of what he was told to do. Students found the father's reaction to the boy's quest humorous and enjoyed sketching, on paper and chalkboard, cartoon versions of toves, borogoves, and raths. They were introduced to the onomatopoeia of "snicker-snack" and used the portmanteau word "frabjous" the rest of the week.

The second day of this lesson included a total of nine students who wished to recite the poem from either their seats or the front podium during share time. A tape was played in which four college students sang the poem to guitar accompaniment, and a parody called "Jabber-Wacky" was distributed and read. (Appendix I) It was feared that these latter two activities would be considered silly, but this was not the case at all. In fact, one student did a "rap" of the poem for share time, complete with accompaniment.

When a discussion of portmanteau words evolved into a conversation about the differences between hotels and motels, time was given. Students were allowed the opportunity to offer their opinions and to recount experiences. All of these activities were designed to provide an enjoyable and relaxed introduction to the unit of poetry and to set the type of interaction necessary to improve participation.

In an attempt to involve faculty, staff, and parents and to demonstrate the universal enjoyment of poetry, students were assigned the task of asking each of two adults for a favorite poem. Having been forewarned through a memo, faculty and staff at the school were both enthusiastic and prepared, and the students had no difficulty in obtaining information. The first week ended with a day in the media center to locate and copy these poems. The students used the references and anthologies pulled for them. This teacher, the media specialist, and the principal of the school spent the period with the students in the library, helping them locate the poems and directing them to others.

The people asked, the poems, and the poets were shared at the beginning of the second week. Sitting in a circle, students shared information and read, if desired, one or both poems. Of the fifty-five students present in both classes, all but four orally participated. Thirty-seven students of the fifty-five read one or both poems. Of the four who did not orally participate, three turned in their information in writing as an alternate assignment.

This activity did not end. Students memorized many of the poems introduced and recited them during later share times. Several teachers incorporated poetry into their own lessons. Parents continued, throughout implementation, to send in various copies of poems for the classes to read.

Choral reading was introduced with the now familiar "Jabberwocky." Students stood in one of six groups around the

room and all participated to some degree. Students continued anthology reading and were now able to recognize "favorites." Students learned to identify a cliche and wrote similes and simile-synonym poems. (Appendix J)

This led to the third week's thesaurus activities. Students wrote "thesaurus code," changing common words to more complicated ones, and they converted cliches and proverbs. Parents and family members were involved when students went home with "thesaurus proverbs" to be changed back into original form. (Appendix K) This activity resulted in having students make frequent use of the class set of thesauri.

Students also worked with metaphors. They used mix-and-match columns (Mednick, 1985), wrote original metaphors, and identified the metaphors in poems such as Langston Hughes' "Dreams." Starting with simple formats, the students wrote poems containing metaphors. (Appendix L) The life of Emily Dickinson and some of her works were read and discussed, with particular emphasis on her poem "I'm Nobody." Research (Silverman, 1983; Seargent, 1979) had shown this to be a poem useful for apprehension, depression, and identity search, and the resulting discussion was rewarding.

By the fourth week, students were comfortable in both small groups and class discussions; a larger portion of each day was spent sharing original writing and reciting poems memorized. Whenever apt, this teacher would begin a line of poetry, and the class would complete it. The students enjoyed their acquired

knowledge and this was, in fact, a form of success.

Work with personification was done and the students wrote haiku using it. (Appendix M) They later wrote tanka poetry. Onomatopoeia and alliteration were introduced, the former using comic strip blurbs and the latter tongue twisters. Students wrote several different forms of poetry using these figures of speech and went on to hyperbole.

The sharing of original hyperboles developed into a comedy routine: one student would begin, "My room is so small. . .," and the class would respond, "How small is it?" This all led naturally to a discussion and study of figurative and literal language.

By the fifth week of implementation students were able to write freer forms of verse, such as "I Wish..." (Appendix G) and "Who Am I?" They also wrote couplets, triplets, triangular tiplets (Tiedt, 1983), cinquains (Appendix N), and clerihews. Class copies of rhyming dictionaries joined the thesauri as frequently used references.

Carroll's "The Lobster Quadrille" and "The Walrus and the Carpenter" were read. Don Marquis became a favorite, probably because the vibrations within one of the classroom walls did, indeed, sound as if Archy was busy typing. Poems such as "the hen and the oriole" and "the lesson of the moth" led to lively and interesting class discussion: students were undaunted by difficult concepts that were proposed, after all, by a mere

cockroach.

This writer introduced several games of POET-O at this point. Similar to a bingo game, POET-O involved poets and terms. Although uncertain as to whether it would even work, this writer was pleased to note great success. Students were given a xerox with a twenty-five square grid and at least thirty names or terms to use to fill in each square. (Appendix O) Instead of calling, for example, "Lewis Carroll," the teacher would say, instead, "He wrote 'Jabberwocky'." It proved to be a good method of pulling together information already presented, and, although preparation takes time, this writer found it to be a worthwhile activity.

During the sixth week students learned how to label rhyme scheme. Introduced through nursery rhyme, this was an easily learned skill. Poe's "Annabel Lee' was read and discussed and proved to be an informal introduction to rythm. When a rather silly film was shown on this poem, the classes, on their own initiative, chorally read it from the subtitles and did a beautiful job. It was an instance in which a potential disaster turned into a success.

It led, indeed, to the reading, discussion, and choral reading of Alfred Noyes' The Highwayman. Students were also able to use this poem to identify rhyme scheme, simile, metaphor, alliteration, and onomatopoeia.

"Moco Limping" (Appendix H) was read after a survey (Lee, J., Patchett, S., & Bubeck, G., 1986) was given (Appendix P), and the

survey was given again after the poem was read. This led to lively small group and class discussion and original poetry about pets; the students also brought in photographs of their pets for the bulletin board. "Lord Randall" was read as an introduction to a ballad, and choral reading was also done with this poem.

Limericks provided an enjoyable and interesting lesson, and, after discussion and examples, students wrote and shared their own. This also proved to be yet another informal introduction to rythm:

Te Tum te te Tum te te Tum Tum

Te Tum te te Tum te te Tum Tum

Te Tum te te Tum

Te Tum te te Tum

Te Tum te te Tum te te Tum Tum.

Rhythm was introduced, formally, in the seventh week. Students learned iambic, trocahic, anapestic, and dactylic rhythms. Starting with nursery rhymes, clapping, and reading with emphasis, the students soon became adept at identification of both rythm and number of feet in lines of more complex poetry. A simple example of trocahic tetrameter, for example, is "Jack and Jill went up the hill."

During this seventh week, students also read and discussed William Carlos Williams' "This Is Just To Say" and wrote both humorous and serious verse in this free style. They also wrote and shared quatrains, quadranglea (Teidt, 1983), parts-of-speech

poems (Appendix Q), and five-sense poems.(Appendix R) Other games of Poet-O were played.

By the eighth week of implementation the majority of the students were quite expert at using individual experiences and insights to write and interpret poetry. Using Writing Creatively (Berbrich, 1977) and class discussion, students verbalized childhood memories. This led to poetry beginning with "I remember. . .," and then to more refined poetry beginning "Childhood is. . . ."

Discussion of song lyrics as "poetry put to music" followed during this week of "Memories and Music." Students needed to decide whether, in song lyrics, rhyme or rhythm was most important. Lyrics for songs were distributed and tapes of the music played; this included "The Sound Of Silence," "Richard Corey," "Cats in the Cradle," and "The Wreck of the Edmund Fitzgerald." When the poem "Little Boxes" was discovered in an class set of anthologies, the music for this was also played. Several students typed lyrics and brought in tapes to the songs; these were previewed, the lyrics distributed, and the songs played.

Langston Hughes' "Mother to Son" was also read at this time, and it served to lead to interesting class discussion of the week's work. It was, in fact, the only incidence in which time had to be taken to allow students to recognize that they were all speaking at once: rather than reprimand communication, albeit

chaotic, this teacher simply waited until order resumed.

This extreme desire to communicate was especially surprising, and rewarding, because the assistant principal was observing the class at this time. This would, normally, increase reticence; the fact that this did not occur can be attributed to extreme student interest and the overall increase in participation.

What evolved was the students' belief that all parents had a need to share with their children their own childhood memories. They felt this need was not one of comparison, but of contrast. Here, indeed, was material for all students to contribute, and each had a parent's hyperbole to relate: "When I was your age, I had to walk forty miles to and from school -- uphill both ways!"

Changes in society and in life gradually emerged from this. Students wrote "I used to. . .But now. . ." poetry. (Appendix S)

The ninth week involved concrete poetry and rebus stories and poems (Cramer, 1978). Classes were able to critique the poems "Trees" by Joyce Kilmer and "The Eagle" by Alfred Lord Tennyson. Students wrote other forms of cinquains and diamantes. Additionally, Ray Bradbury's "The Foghorn" was read, discussed, and the filmstip viewed: this showed the use of figurative language in prose, and the concept of loneliness was one the students could discuss.

In the tenth week of implementation individual and group work was done for the class poetry magazine, and a final poetry writing activity involved "If I Could Change the World." (Appendices T &

U) The post-tests were administered, and Beowulf, with its alliteration and kennings, was read to serve as a springboard into the mythology unit to follow. The actual publication of the poetry magazine and a three-day jeopardy-type of review game on poetry took place after the Christmas holiday and end of the implementation period and before the midterm exams.

## Results

It was hoped that the improvement in class participation could be shown through "charting," but this form of measurement did not work. The initial attempt at charting made the students nervous. This writer attempted a less formal method a few days later, but the result was not very much better. Students at this grade level fear an open gradebook and teacher notations; this is most probably because they are, unfortunately, used to receiving participation grades and conduct cuts. Whatever the reasons, students relaxed visibly when the gradebook was closed and the teacher did not have pen or pencil in hand.

Success would have been measured by showing an increase in the amount of individual participation, with at least 75 percent of the group participating at the end of implementation. This writer believed that this was most assuredly achieved but could not find an unobtrusive way in which to document it: this writer wished, at all costs, to avoid apprehension on the part of her students.

A second outcome objective was to have the group improve in the overall amount of anxiety expressed in different speaking situations. This was measured by a survey devised by the writer and given before and after implementation. (Appendix B) Improvement was to have been defined as a score of at least five points lower on the survey given at the end of the program.

The results were, in fact, far better than expected: the

students' scores dropped a total of 173 points, far exceeding expectations. The students, in fact, showed great improvement in anxiety levels in ALL areas. (Appendix V) The greatest improvement, a drop of 35 points, was in the anxiety expressed about reading aloud with a small group in front of the room; this is most probably a result of the choral reading done during implementation. In any case, there was most definitely a decrease in speech anxiety in the areas measured. It is hoped that, while actual increase in participation could not be documented, the results showing the decrease in apprehension serve, somewhat, to support this writer's observation of the participation increase.

The Personal Report of Communication Fear (PRCF) devised by McCroskey was also administered at the beginning and end of implementation. (Appendix C) It was hoped that students with low to moderate levels would improve somewhat. Again, the results were good. (Appendix W)

The seven students who initially scored above 47 and were, therefore, most likely to be communication apprehensive, all dropped into the normal range on the post-test. This did not surprise this writer who, through personal observation, had noted improvement in oral communication in each, as well as seat changes closer to or into the high-interaction area of the classroom.

Students whose scores went up, indicating increased fear, still remained in the normal range, and, overall, the total score of the target group showed a decrease or lessening of fear by 184

points.

The Verbal Activity Scale was also administered during the first and last week of implementation. (Appendix D) It was hoped there would be improvement in the students' self-evaluation of their speaking abilities, and there was, indeed, an overall improvement of 24 points. Of the five students who scored as quieter than normal on the pre-test, three moved into the normal range on the post-test, one improved to closer to the normal range, and one only dropped one point. Ironically, this last student moved her seat to the front center of the room and, although her verbal participation did not, through this writer's observation, ever improve, she did get an "A" in the class: perhaps one could assume apprehension did decrease, in spite of the failure to increase participation. Of the twenty-two students whose scores dropped, sixteen were above the average initially and it seems likely the post-test showed a more realistic self-evaluation. The fact that the post-test scores did increase and that all but two students appeared in the normal range must, therefore, be considered a success. (Appendix X)

An unplanned success should also be noted, and that involved seating. When given free choice, there were great differences in where the quiet students and the more verbal students would sit. The highest interaction areas, in a traditionally arranged classroom, were near the front and center of the room, and the lowest interaction areas were to the rear and the sides.

As the students became more comfortable with free choice in seating, it was noted that they moved from a scattered arrangement around the room to a concentrated seating in the high-interaction area. This was most notably evident in the second class period when, during the ninth week of implementation, nine students moved seats the same day. In an attempt to show the final seating of the target groups' students, this writer compiled a seating chart for each class. (Appendix Y)

A final result was an increased appreciation of the medium, poetry. In a survey (Appendix E) given before and at the end of implementation, students indicated both increased enjoyment of poetry and activities involving poetry. (Appendix Z) It should be noted that the largest gains were in discussion of poetry (33 percent) and reading poetry aloud to the class (28 percent).

Aside from observing the positive improvements in attitudes and participation made during the implementation period, the writer was pleased to have feedback from parents as well. Parents reported students' dinner table conversation centered around the classes' activities and voiced their pleasure at their children's enjoyment of the class. Students wrote poetry on their own to share with the class and classmates. One girl wrote a poem to her mother that, she reported, did much to clear up a conflict the two of them were having.

Much of the poetry was not happy, and this, perhaps, should not be surprising. Thirteen and fourteen are difficult ages, and

the eighth grade is a difficult and transitional year. More positively, students were given an outlet for some of their emotions and did not have to be overly encouraged to so do: one student's poem would seem to encourage others. One boy wrote the following poem:

Divorce.cj

Disaster in mind
Plenty of words
Hatred of feelings
Divorce is a dictionary.

One student, although she was not in the class for the full implementation and, therefore, not in the target group, left this poem for the class when she left for a youth center:

As I look back on my life,
I see it was just a waste.
Then I look to my future and see
a dark, dim day
Of being hurt and leaving friends
to start a whole new life
again.

It's getting harder

As the day goes on

To get the courage to stand

on my own

again.

When I leave, please don't cry,

For you will never know how much it hurt

Just to see myself go.

Whatever you do, please

Don't forget that I'll be back

again.

## Recommendations

This writer was pleased with the successes of the proposal but could not help but wonder how much greater the successes would have been, and how much more beneficial to the target group children, had there been carry-over into the other classrooms. It seems imperative that other faculty members be made aware of the existence and problems of the quiet children and the common practices that are harmful to them.

To this end, the writer plans to present material to her faculty as a whole. Although an active member of many English organizations and one who tries to stay current through the educational journals, this writer learned many new strategies and concerns during her research; it is likely that teachers in other content areas will find this information new as well. It was interesting that, during the implementation period, this writer attended a workshop for teachers in her area and that the term "wait-time" was used; it was evident that this term was new to many.

The on-site presentation this writer will articulate to the faculty will consist of three areas. First, the information on the quiet children themselves will be presented: this will involve who the quiet children are, how many, statistically, exist, and how this quietness can affect their lives. Second, a few initial strategies that can help the quiet children and avoid harming those who are communication apprehensive will be

presented, each in some detail. These strategies will involve voluntary classroom participation, the use of alternate assignments for oral presentations, student-chosen seating, and the benefits of wait-time. Finally, the PRCA (Appendix F) and the VAS (Appendix D) will be administered, the teachers will score their own, and the possible ramifications of the scores will be discussed.

This writer also plans to share this information with her own department and give teachers enthusiastic results of her poetry unit. She will share some of the methods in which the students' own ideas and experiences can be used for open-ended and student-centered conversation and then, ultimately, be used in poetry. She will also give a list of some of the poems that work well with the age group and share Poet-O as a means of review.

Finally, this writer would like to share this practicum with the Supervisor of Language Arts for the county. Speech fluency is slowly emerging as part of the curriculum and the information and means employed by this writer seem to be part of a prerequisite to the teaching of fluency. In short, students must speak before they can speak well, and the teaching of fluency to a child who is either extremely quiet or, worse, communication apprehensive, could do harm. Having had an enjoyable experience conducting one county workshop on the teaching of mythology to the eighth grade, this teacher would be willing to do a workshop on quiet children or help in its planning.

## References

Adler, R. B. (1980). Integrating reticence management into the basic curriculum. Communication Education, 24, 215-251.

Bassett, R. E., & Smyth, M. (1971). Communication and instruction. New York: Harper and Row.

Berbrich, J. D. (1977). Writing creatively. New York: AMSCO.

Bond, B. D. (1980). Silent incarceration. Contemporary Education, 55, 95-101.

Charles, C. M. (1980). Individualizing instruction (2nd ed.). St. Louis: C. V. Mosby.

Chenfeld, M. B. (1978). Teaching language arts creatively. New York: Harcourt, Brace, and Jovanovich.

Cramer, R. L. (1978). Writing, reading, and language growth: An introduction to language arts. Columbus: Charles E. Merrill.

Cushenberg, D. C. (1986). Directing an effective language arts program for your students. Springfield, IL: Charles C. Thomas.

Edmonds, A. (1966). Poetry and the child in the secondary school. In T. Blackburn (Ed.), Presenting poetry: A handbook for English teachers (pp. 109-117). London: Metheuen.

Friedman, P. G. (1980). Shyness and reticence in students. (Report No. CS-502-795). Washington, DC: National Education Association. (ERIC Document Reproduction Service No. ED 181 520)

Friedman, P. G., & Sorber, M. L. (1968). The reticent child in the classroom: A manual for teachers. Unpublished manuscript, Alameda County School Department, Haywood, California.

Friedrich, G., & Gross, B. (1984). Systematic Desensitization. In J. A. Daley & J. C. McCroskey (Eds.), Avoiding communication: Shyness, reticence, and communication apprehension (pp. 173-187). Beverly Hills: Sage.

Garrison, J. P., & Garrison, K. R. (1979). Measurement of communication apprehension among children: A factor in the development of basic speech skills. Communication Education, 28, 119-128.

Gergen, K. J. (1971). The concept of self. New York: Holt, Rinehard, and Winston.

Glaser, S. R. (1981). Oral communication apprehension and avoidance: The current status of treatment research. Communication Education, 30, 321-341.

Greene, H. A., & Petty, W. T. (1971). Developing language skills in the elementary schools (4th ed.). Boston: Allyn and Bacon.

Harris, K. R. (1980). The sustained effects of cognitive modification and informed teachers on children's communication apprehension. Communication Quarterly, 28, 47-56.

Kidder, C., & Kidder, J. (1986). Poetry express [Computer program]. Northbrook, IL: Mindscape. (AC 113; Apple II Series)

Kougl, K. M. (1980). Dealing with quiet students in the basic speech course. Communication Education, 29, 234-238.

Lee, J., Patchett, S. E., & Bubeck, G. (1986). Literature assignments of the month. In F. Kaufmann (Ed.), Notes plus: A quarterly of practical teaching ideas, September, 1986, (pp. 6-8). Urbana, IL: National Council of Teachers of English.

Mednick, J. (1985). Metaphors and similes. In J. M. Curran (Ed.), Ideas plus: Book two (pp. 53-55). Urbana, IL: National Council of Teachers of English.

McCroskey, J. C. (1977a). Classroom consequences of communication apprehension. Communication Education, 26, 27-33.

McCroskey, J. C. (1977b). Quiet children and the classroom teacher. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills.

McCroskey, J. C. (1978). Validity of the PRCA as an index of oral communication apprehension. Communication Monographs, 45, 192-203.

McCroskey, J. C. (1980). Quiet children in the classroom: On helping, not hurting. Communication Education, 29, 239-244.

McCroskey, J. C., & McCroskey, L. L. (1986). Self-report as an approach to measuring communication competence. (Report No. CS-505-230). Cincinnati, OH: Central Speech Association. (ERIC Document Reproduction No. ED 268 592)

McCroskey, J. C., Ralph, D. C., & Barrick, J. E. (1970). The effect of systematic desensitization on speech anxiety. Speech Teacher, 19, 32-36.

Painter, H. W. (1970). Poetry and children. Newark: International Reading.

Purkey, W. W. (1978). Inviting school success: A self-concept approach to teaching and learning. Belmont, CA: Wadsworth.

Reynolds, P. (1985). Noun poetry. In J. M. Curran (Ed.), Ideas plus: Book three (pp. 60-61). Urbana, IL: National Council Teachers of English.

Sargent, L. (1979). Poetry in therapy. Social work, 3, 157-159.

Sayre, J. M. (1984). Helping the child to listen and talk (2nd ed.). IL: Interstate.

Silverman, H. L. (1983). Poetry as a psychotherapeutic intervention. Psychotherapy in private practice. 1, 47-64.

Simmons, J. S., Shafer, R. E., & West, G. B. (1976). Decisions about the teaching of English. Boston: Allyn and Bacon.

Tiedt, I. M. (1983). The language arts handbook. Englewood Cliffs, NJ: Prentice-Hall.

Westcott, G. (1982). Teaching and evaluating English skills. English Journal, 71(1), 76-78.

Wheeless, L. R. (1971). Communication apprehension in the elementary school. Speech Teacher, 10, 297-299.

Wood, B. S. (1976). Children and communication: Verbal and

nonverbal language. Englewood Cliffs, NJ: Prentice-Hall.

Zimbardo, P. (1977). Shyness: What it is, what to do about it. Reading, MA: Addison-Wesley.

## APPENDIX A

### TEACHER SURVEY

PLEASE ANSWER FOR YOUR AVERAGE OR REGULAR CLASSES.

1. I use oral participation in classroom discussion as part of my daily evaluation.

   YES__17___ No__4___

2. I consider participation in classroom discussion when determining a student's grade.

   YES__16___ NO__5___

3. I most frequently allow students to volunteer in classroom participation in lieu of calling upon them.

   YES__19___ NO__2___

4. I find that reticence (apprehension) in classroom speaking has increased in the last five years.

   YES__13___ NO__6___ (2 left unanswered)

5. I believe more emphasis should be placed upon oral communication in the classroom.

   YES__16___ NO_5____

6. I find that at least _____% of the students do not participate in classroom discussion on a voluntary basis.

| Frequency | Percentage | |
|---|---|---|
| 2. | .10 | |
| 1. | .15 | |
| 3. | .30 | |
| 8. | .50 | MEAN = 50.5% |
| 3. | .70 | MEDIAN = 50% |
| 2. | .75 | |
| 1. | .85 | |
| 1. | .90 | |

## APPENDIX B

### SURVEY ON FEELINGS ABOUT SPEAKING IN THE CLASSROOM

Directions: Please rate yourself on each of the classroom activities involving speech according to the following scale:

0 = NO fear
1 = SOME fear
2 = GREAT fear
3 = EXTREME fear

| | | | | |
|---|---|---|---|---|
| 0 | 1 | 2 | 3 | 1. Speaking from seat when desks are arranged in normal order. |
| 0 | 1 | 2 | 3 | 2. Speaking from seat when desks are arranged in a large circle. |
| 0 | 1 | 2 | 3 | 3. Speaking from seat when desks are arranged in small groups. |
| 0 | 1 | 2 | 3 | 4. Reading aloud with a small group in front of the room. |
| 0 | 1 | 2 | 3 | 5. Reading aloud when desks are arranged in normal order. |
| 0 | 1 | 2 | 3 | 6. Reading aloud when desks are arranged in a large circle. |
| 0 | 1 | 2 | 3 | 7. Reading aloud when desks are arranged in small groups. |
| 0 | 1 | 2 | 3 | 8. Speaking while standing next to your desk in the classroom. |

Scoring: A total score for the 8 items will fall between 0 and 24. The objective will be to lower the target group's response by 5 points.

## APPENDIX C

### Personal Report Of Communication Fear

Directions: The following 14 statements concern feelings about communicating with other people. Please indicate the degree to which each statement applies to you by circling your response. Mark "YES" if you strongly agree, "yes" if you agree, "?" if you are unsure, "no" if you disagree, or "NO" if you strongly disagree. There are no right or wrong answers. Work quickly; record your first impression.

| | | | | | | |
|---|---|---|---|---|---|---|
| YES | yes | ? | no | NO | 1. | Talking with someone new scares me. |
| YES | yes | ? | no | NO | 2. | I look forward to talking in class. |
| YES | yes | ? | no | NO | 3. | I like standing up and talking to a group of people. |
| YES | yes | ? | no | NO | 4. | I like to talk when the whole class listens. |
| YES | yes | ? | no | NO | 5. | Standing up to talk in front of other people scares me. |
| YES | yes | ? | no | NO | 6. | I like talking to teachers. |
| YES | yes | ? | no | NO | 7. | I am scared to talk to people. |
| YES | yes | ? | no | NO | 8. | I like it when it is my turn to talk in class. |
| YES | yes | ? | no | NO | 9. | I like to talk to new people. |
| YES | yes | ? | no | NO | 10. | When someone asks me a question, it scares me. |
| YES | yes | ? | no | NO | 11. | There are a lot of people I am scared to talk to. |
| YES | yes | ? | no | NO | 12. | I like to talk to people I haven't met before. |
| YES | yes | ? | no | NO | 13. | I like it when I don't have to talk. |
| YES | yes | ? | no | NO | 14. | Talking to teachers scare me. |

SCORING: YES = 1, yes = 2, ? = 3, no = 4, NO = 5

To obtain the score for the PCRF, complete the following steps: (1) Add the scores for the following items: 2, 3, 4, 6, 8, 9, and 12. (2) Add the scores on the following items: 1, 5, 7, 10, 11, 13, and 14. (3) Add 42 to the total of step 1. (4) Subtract the total of step 2 from the total of step 3. The score should be between 14 and 70.

The normal range of scores on the PRCF is between 28 and 47. Children who score above 47 are most likely communication apprehensive; those who score below 28 are very low in communication apprehension and therefore highly verbal.

## APPENDIX D

### Verbal Activity Scale

Directions: The following 10 statements refer to talking with other people. If the statement describes you very well, circle "1." If it somewhat describes you, circle "2." If you are not sure whether it describes you or not, or if you do not understand the statement, circle "3." If the statement is a poor description of you, circle "4." If the statement is a very poor description of you, circle "5." There are no right or wrong answers. Work quickly; record your first impression.

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 1. | I enjoy talking. |
| 1 | 2 | 3 | 4 | 5 | 2. | Most of the time I would rather be quiet than talk. |
| 1 | 2 | 3 | 4 | 5 | 3. | Other people think I am very quiet. |
| 1 | 2 | 3 | 4 | 5 | 4. | I talk more than most people. |
| 1 | 2 | 3 | 4 | 5 | 5. | Talking to other people is one of the things I like best. |
| 1 | 2 | 3 | 4 | 5 | 6. | Most of the time I would rather talk than be quiet. |
| 1 | 2 | 3 | 4 | 5 | 7. | I don't talk much. |
| 1 | 2 | 3 | 4 | 5 | 8. | Other people think I talk a lot. |
| 1 | 2 | 3 | 4 | 5 | 9. | Most people talk more than I do. |
| 1 | 2 | 3 | 4 | 5 | 10. | I talk a lot. |

To obtain the VAS score, complete the following steps: (1) Add the scores for the following items: 2, 3, 6, 7, and 9. (2) Add the scores for the following items: 1, 4, 5, 8, and 10. (3) Add 30 to the score for step 1.
(4) Subtract the score for step 2 from the score for step 3. The score should be between 10 and 50.

The normal range is between 22 and 38. Scores above 38 indicate people more verbally active than most; scores below 22 suggest more quietness than most.

## APPENDIX E

### Poetry Survey

Directions: Place an X in the colum that best describes your feelings about poetry.

| I LIKE | I DO NOT LIKE | |
|---|---|---|
| | | 1. reading poetry to myself. |
| | | 2. reading poetry aloud to a small group. |
| | | 3. reading poetry aloud to class. |
| | | 4. having poetry read to me. |
| | | 5. discussing poetry with a small group. |
| | | 6. discussing poetry with class. |
| | | 7. writing poetry. |

## APPENDIX F

### Personal Report of Communication Apprehension

Directions: This instrument is composed of 25 statements concerning your communication with other people. Indicate the degree to which each statement applies to you by marking whether you (1) Strongly Agree, (2) Agree, (3) Are Undecided, (4) Disagree, or (5) Strong Disagree with each statement. There are no right or wrong answers. Work quickly; record your first impression.

_____1. While participating in a conversation with a new acquaintance, I feel very nervous.
_____2. I have no fear of facing an audience.
_____3. I talk less because I'm shy.
_____4. I look forward to expressing my opinions at meetings.
_____5. I am afraid to express myself in a group.
_____6. I look forward to an opportunity to speak in public.
_____7. I find the prospect of speaking mildly pleasant.
_____8. When communicating, my posture feels strained and unnatural.
_____9. I am tense and nervous while participating in a group discussion.
____10. Although I talk fluently with friends, I am at a loss for words on the platform.
____11. I have no fear about expressing myself in a group.
____12. My hands tremble when I try to handle objects on the platform.
____13. I always avoid speaking in public if possible.
____14. I feel that I am more fluent when talking to people than most other people are.
____15. I am fearful and tense all the while I am speaking before an audience.
____16. My thoughts become confused and jumbled when I speak before an audience.
____17. I like to get involved in group discussions.
____18. Although I am nervous just before getting up, I soon forget my fears and enjoy the experience.
____19. Conversing with people who hold positions of authority causes me to be fearful and tense.
____20. I dislike using my body and voice expressively.
____21. I feel relaxed and comfortable while speaking.
____22. I feel self-conscious when I am called upon to answer a question or give and opinion.
____23. I face the prospect of making a speech with complete confidence.
____24. I'm afraid to speak up in conversations.
____25. I would enjoy presenting a speech on a local television show.

To determine your score, complete the following steps: (1) Add up your scores for items 2, 4, 6, 7, 11, 14, 17, 18, 21, 23, and 25. (2) Add up your scores for items 1, 3, 5, 8, 9, 10, 12, 13, 15, 16, 19, 20, 22, and 24. (3) Add 84 to the total for step 1. (4) Subtract the total for step 2 from the total for step 3. Your score should be between 25 and 125.

Scores between 62 and 88 represent a normal range of communication apprehension. If your score is above 88, it is likely that you are highly apprehensive. If you score is below 62, this suggests that you have an unusually low level of communication apprehension.

## APPENDIX G

### I WISH. . . .

So far, the poems you have worked with have illustrated forms -- ways of building verse. Now we'll look at a kind of poem that illustrates a way of imagining.

Every person lives partly in his wishes or dreams. We all know of things we would like to have happen even though they probably won't. Here is a chance for you to express some of your dreams.

Just start each of your poems with "I wish. . . ." Then complete the statement with whatever you wish for. The form is up to you, and so is the wish itself. Don't worry about how impossible your dreams may be. It's the wish that counts!

I WISH
I didn't have a toothache like a tambourine
a fever like a xylophone
and a cough like a lazy bassoon.

I WISH
I had a house floating
a mile in the sky
and a car with cloud wheels
that would go straight up
to get me there.

I WISH
I were a gardener
who could inform a rose
how beautiful it is. . .
who could explain to a weed
what it's doing wrong --
if anything.

I WISH
I were Juliet and had just met Romeo --
Before they died.

I WISH
That a flying saucer king
Would fly around the earth
turning bullets to popcorn
and gunpowder to ice cream
AND I WISH
men would be so happy about eating them
they'd forget all about war.

I WISH
I were a telephone pole,
holding voices in my arms
and sometimes birds.

## APPENDIX H

### Moco Limping

My dog hobbles
with a stick
of a leg that
he drags behind
him as he moves.
And I was a man
that wanted a
beautiful, noble
animal as a pet.
I wanted him
to be strong and
capture all the
attention by
the savage grace
of his gait.
I wanted him to
be the first
dog howling in
the pack.
The leader,
brutal hunter
that broke through
the woods with
thunder.
But, instead he's
this rickety
little canine
that leaves
trails in the dirt
with his club foot.
He's the stumbler
that trips while
chasing lethargic
bees and butterflies.
It hurts me to
see him so
abnormal,
so clumsy and
stupid.
My vain heart weeps
knowing he is mine.
But then he turns
my way and
looks at me with
eyes that cry out
with life.
He jumps at me with
his feeble paws.
I feel his warm fur
and his imperfection is
forgotten.

David Neve Monreal

## APPENDIX I

### Jabber-Wacky
### Isabelle DiCaprio

'Twas Brillo,, and the G.E. Stoves,
Did Procter-Gambel in the Glade,
All Pillabury were the Taystee loaves,
And in a Minute Maid.

"Beware the Station-Break, my son!
The voice that lulls, the ads that vex!
Beware the Doctor Claim, and shun
That horror called Brand-X!"

He took his Q-Tip'd swab in hand;
Long time the Tension Headache fought--
So Dristan he by a Mercury,
And Bayer-break'd in thought.

And as in Bufferin Gulf he stood,
The Station-Break, with Rise of Tame,
Came Whisking through the Pride-hazed wood,
And Creme-Rinsed as it came!

Buy one! Buy two! We're almost through!
The Q-Tip'd Dash went Spic and Span!
He Tide Air-Wick and with Bisquick
Went Aero-Waxing Ban.

"And hast thou Dreft the Station-Break?
Ajax the Breck, Excedrin boy!
Oh, Fab wash day, Cashmere Bouquet!"
He Handi-Wrapped with Joy.

'Twas Brillo, and the G.E. Stoves,
Did Procter-Gamble in the Glade;
All Pillabury were the Taystee loaves,
And in a Minute Maid.

What's Poetry? 4

NAME _____ DATE _____

## SIMILE-SYNONYM POEM

1. From the original similes you have written in Lessons 1 and 2, choose your favorite simile.
2. Find four synonyms for the primary word. (You may wish to use the thesaurus.)
3. Write the four synonyms on one line. Remember to capitalize the first word and separate each word with a comma.
4. Write your favorite simile as a second line.

*EXAMPLES:* Still, hushed, peaceful, silent–
As quiet as a classroom on Saturday.

Gabby, chatty, wordy, loquacious–
As talkative as a class with the teacher out of the room.

Now you try it. Write two poems on the lines below.

_____

_____

_____

_____

## APPENDIX K

### Thesaurus Proverbs

The sentences that follow are really well-known proverbs in disguise. You can make the proverbs clear by substituting the words with their synonyms as listed in the thesaurus.

1. Don't enumerate your poultry before they concoct.

2. Fowl of a plume congregate together.

3. April sprinkles fetch May blossoms.

4. A buffoon and his currency are soon severed.

5. Once charred, twice bashful.

6. Populations who dwell in glazed abodes shouldn't fling minerals.

7. Speed manufactures dissipation.

8. He who remunerates the piper may summon the melody.

9. All is impartial in affection and strife.

10. You can't possess your pastry and devour it too.

11. A revolving circular mineral is unable to accumulate or gain any plants with leafy, tufted stems.

12. An overabundance or excess of nurishment preparers seriously impairs the liquid stock.

13. Each individual mass of water particles in the celestial area has a whitened, polished inner lining.

14. Don't traverse from one side of overhead roadways to the other in advance of arriving where they commence.

15. The entire sum of everything that shines by reflection is not necessarily a yellow metallic element.

16. Deliver a blow or thrust during the time in which the metal element is at its highest temperature.

17. The male person who shows mirth or joy at the end is the person who attains the best amusement.

18. Take heed not to transport your hard-shelled ovals in a single, interwoven vessel.

19. Take notice in advance of your springing into the air.

20. Male cadavers are incapable of yielding any testimony.

21. Scintillate, scintillate, asteroid minific,
Fain would I fathom your nature specific.
Exalted set in ether capacious
A reasonable facsimile of a gem carbonaceous.

22. The stylus is more potent than the claymore.

23. It is fruitless to attempt to indoctrinate a superannuated canine with innovative maneuvers.

24. The temperature of aqueous content of an unremittingly ogled saucepan does not reach 212 degrees Farenheit.

25. Refrain from truncating your rhinal protruberance out of malicious pique with your physiognomy.

26. Where there are visible vapors having their provenance in ignited carbonaceous materials, there is conflagration.

27. A mass of concentrated earthly material perennially rotating on its axis will not accumulate an accretion of vegetation.

28. When residing in the southern portion of the Italian peninsula while observing the structural artifacts, be certain to assume a behavioral manner akin to the permanent inhabitants of the aforementioned geographical location.

29. A giftee would wish to abolish the habitual casting of glances into the oral cavity of equestrian specimens.

30. The warm-blooded, feathered, egg-laying vertebrate animal which is among the first, invariably comes into the possession of the small, legless, invertebrate, crawling animal.

31. A canine which gives vent to it sentiments by a series of vocal efforts rarely finds use for its bicuspids.

32. A small polished steel instrument used at the psychological moment is tantamount to saving three times three.

APPENDIX L

What's Poetry? 8

NAME _____ DATE _____

## OPEN-END POEM WITH A METAPHOR

1. From the original metaphors you have written choose your favorite metaphor.
2. Use the primary word for your title.
3. Then write three lines. Each line should say something different about the subject, or give an idea of what it is like. Each line can be either a phrase or a sentence.
4. The last line is a metaphor that begins with the title. It might sum up what you wrote in the other three lines.

*EXAMPLES:*

LOVE

Two hands held tightly
Two faces laughing
Two dreams in one
Love is a circle.

POLLUTION

Poison in the river
Poison in the air
Poison in our bodies
Pollution is the enemy in the Third World War.

Now write two open-end poems of your own.

_____

_____

_____

_____

_____

_____

_____

_____

What's Poetry? 10

NAME _____ DATE _____

## HAIKU WITH PERSONIFICATION

Haiku is a verse form invented in Japan centuries ago. These concise poems have become popular with Americans because they are so simple and expressive.

A haiku is composed of three nonrhyming lines. In Japan, they must have only seventeen syllables—five in the first line, seven in the second, and five in the third.

The magic of good haiku lies in the power of suggestions. The impact is like that of a pebble tossed into a pool. When writing haiku, you should try to make full use of this power of suggestion. The subtle word, a little clue, or a mere hint can be powerful. Haiku should be as suggestive as a whiff of expensive perfume.

*EXAMPLE:*

The wintry wind blows
The blueness of its sharp breath
Chilling the earth's bones.

The hand of a leaf
Waves to each passerby
With carefree abandon.

Write two haiku about nature. Use personification.

_____

_____

_____

_____

_____

_____

Copyright 1982 J. Weston Walch, Publisher Portland, ME 04104

## APPENDIX N

You have written many types and forms of poetry. Most recently you have written couplets, triplets, and clerihews. Because your poetry has been so outstanding, further challenges are in order. Here goes--

Write cinquains. There are five-line poems. Here are three different formulas. Try all three.

1. Line 1: 2 syllables — I have
   Line 2: 4 syllables — Three kinds of friends--
   Line 3: 6 syllables — Those worthy of friendship,
   Line 4: 8 syllables — Those unworthy of my friendship,
   Line 5: 2 syllables — And friends.

2. Line 1: one word for object or that introduces subject
   Line 2: two words that define or describe the subject
   Line 3: three words that describe an action relating to the subject
   Line 4: four words that express and emotion or attitude about the subject
   Line 5: one word that sums everything up

Royals
Underdogs, fighters
World Series magic
Long odds against them
Winners

Weapons
Reagan, Gorbachov
Privately negotiating guidelines
Greater prospects of progress
Peace

3. A cinquain about a PERSON

   Title: Use the person's name.
   Line 1: Give 2 adjectives describing the person.
   Lines 2, 3, and 4: Each begins with an -ing verb that tells what the person does.
   Line 5: Use another name or word for the person.

Mrs. Mason
Nervous but enthusiastic
Trying to remember 150 new names
Shuffling from room to room
Hoping we will enjoy the year
A new teacher at school

Mrs. Robinson
Intelligent and lively
Setting up all kinds of labs
Giving all kinds of examples
Hoping we will do our best
Teacher

APPENDIX O

POET-O

alliteration
cinquain
couplet
The Highwayman
"I'm Nobody"
limerick
"A Narrow Fellow in the Grass"
"The Road Not Taken"
"Stopping by Woods"
"The Walrus and the Carpenter"
"the hen and the oriole"
"the lesson of the moth"
personification
Shakespearean sonnet
"Annabel Lee"
clerihew
haiku
Hughes, Landston
"Jabberwocky"
"Lord Randall"
onomatopoeia
portmanteau word
simile
tanka
blank verse
cliche
hyperbole
metaphor
quatrain
triplet

# Opinionnaire

*Directions:* Write "Agree" or "Disagree" beside each statement.

_____ 1. Everyone should have a pet.

_____ 2. Crippled animals should be put out of their misery.

_____ 3. Pets should be "useful"—for example, hunting dogs, show animals, watch dogs.

_____ 4. Beauty is in the eye of the beholder.

_____ 5. Bloodlines are important and desirable both in animals and in humans.

_____ 6. People tend to choose pets that reflect their own personalities.

_____ 7. Being responsible for a pet can be an education in itself.

_____ 8. There is no such thing as a totally normal person.

_____ 9. Those with physical or mental disabilities can't fully experience life.

_____ 10. It is easier to love a person who seems perfect than one who seems imperfect.

_____ 11. Parents have a right to feel disappointed and ashamed when their children are not perfect.

_____ 12. Outer appearance is as important as inner traits are.

_____ 13. It's a good idea to try to form a perfect race.

_____ 14. We all need to feel needed.

What's Poetry? 23

NAME _____ DATE _____

## PARTS-OF-SPEECH POEMS

Parts-of-speech poems are an enjoyable and easy way to start writing poetry. The formula gives you a specific structure to follow. All you do is supply the words and ideas.

Follow the line-by-line formula and create your own poem.

1 article and 1 noun
1 adjective and 1 conjunction and 1 adjective
1 verbal (form of verb) and 1 conjunction and 1 verbal
1 noun that relates to the noun in the first line

*EXAMPLES:*

The text book
wordy but factual
Teaching and explaining
your world.

The sneakers
worn and comfortable
Playing and running
all day.

The sleeper
comfortable and cozy
Waking and remembering
his dream.

Now see if you can write two parts-of-speech poems of your own.

_____

_____

_____

_____

_____

_____

_____

_____

The sleeper
comfortable and cozy
waking and remembering
his dream.

What's Poetry? 24

NAME _____ DATE _____

## FIVE-SENSE POEMS

Describe an emotion by using your senses. First give the emotion a color (sight). Then tell how it smells, tastes, sounds, and feels.

Loneliness is grey.

It sounds like a vacant room.
It feels like a toothache.
It smells like an empty house.
It tastes like liver.

Success is red.

It sounds like claps and cheers.
It feels like a pat on the back.
It smells like flowers in the spring.
It tastes as sweet as a mother's kiss.

Now you try it. Here are some suggestions for topics: embarrassment, fear, love, humor, boredom, or hatred.

_____ is _____
(emotion) (color)

It sounds like _____

It feels like _____.

It smells like _____.

It tastes like _____.

Here is space for you to try a second one. Perhaps you would like to rearrange the order this time.

_____

_____

_____

_____

_____

## APPENDIX S

### I Used To . . . But Now . . .

I used to be a dog
full of run and jump and love
and food that showed up every day like a clock
But now I'm a vending machine
full of things that people want.
They punch, and I'm supposed to produce.
There's no button for what I want --
I can't even keep the change.

I used to think the world ended one block away
But now I wonder if
there are some signs somewhere saying,
"You are now leaving the universe."

I used to feel that all a person's dreams
would turn out true.
But now I feel
that some of mine
had better not.

I used to be a two-wheeler
with training wheels.
Now I'm a minibike,
and you'd better give me room.

I used to be a gray coin
clunking in a subway slot.
But now I'm a fortune cookie
and a red ballon.

I used to be orange
laughing at any foolish thing.
But now I'm purple
and all I do is think.

## IF I WERE IN CHARGE OF THE WORLD

If I were in charge of the world
I'd cancel oatmeal,
Monday mornings,
Allergy Shots, and also
Sara Steinberg.

If I were in charge of the world
There'd be brighter night lights,
Healthier hamsters, and
Basketball baskets forty-eight inches lower.

If I were in charge of the world
You wouldn't have lonely,
You wouldn't have clean.
You wouldn't have bedtimes.
Or "Don't punch your sister."
You wouldn't even have sisters.

If I were in charge of the world
A chocolate sundae with whipped cream
and nuts would be a vegetable.
All 007 movies would be G.
And a person who sometimes forgot to
brush,
And sometimes forgot to flush,
would still be allowed to be
In charge of the world.

Taken from:

_If I were in charge of the world and other worries_ by

Judith Viorst

IF I WERE IN CHARGE OF THE WORLD

If I were in charge of the world

I'd cancel_____

_____

_____

_____

If I were in charge of the world

There'd be _____

_____

_____

If I were in charge of the world

You wouldn't have _____

_____

_____

_____

_____

If I were in charge of the world

A_____

_____

_____

_____

_____

_____

_____

## APPENDIX V

### SURVEY ON FEELINGS ABOUT SPEAKING IN THE CLASSROOM

| | PRE-SURVEY | | | | | POST-SURVEY | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Item | 0 | 1 | 2 | 3 | Score | 0 | 1 | 2 | 3 | Score | Change |
| #1 | 31 | 17 | 6 | 3 | 38 | 38 | 16 | 2 | 1 | 23 | -15 |
| #2 | 23 | 20 | 8 | 6 | 54 | 32 | 18 | 6 | 1 | 33 | -21 |
| #3 | 31 | 16 | 8 | 2 | 38 | 39 | 14 | 2 | 2 | 24 | -14 |
| #4 | 17 | 18 | 11 | 11 | 73 | 30 | 21 | 1 | 5 | 38 | -35 |
| #5 | 29 | 14 | 10 | 4 | 46 | 40 | 12 | 2 | 3 | 25 | -21 |
| #6 | 21 | 20 | 12 | 4 | 56 | 30 | 21 | 3 | 3 | 36 | -20 |
| #7 | 28 | 16 | 8 | 5 | 47 | 41 | 12 | 2 | 2 | 22 | -25 |
| #8 | 17 | 13 | 11 | 16 | 83 | 20 | 21 | 8 | 8 | 61 | -22 |

## APPENDIX W

### Personal Report of Communication Fear
### Results

The normal range for scores is 28 - 47. Those who score above 47 are most likely to be communication apprehensive.

| Student Number | Pre-Test | Post-Test | Change |
|---|---|---|---|
| 1 | 39 | 39 | 0 |
| 2 | 43 | 43 | 0 |
| 3 | 42 | 42 | 0 |
| 4 | 41 | 37 | -4 |
| 5 | 43 | 31 | -12 |
| 6 | 36 | 34 | -2 |
| 7 | 50 | 47 | -3 |
| 8 | 36 | 39 | +3 |
| 9 | 38 | 41 | +3 |
| 10 | 27 | 36 | +9 |
| 11 | 42 | 44 | +2 |
| 12 | 46 | 40 | -6 |
| 13 | 30 | 31 | +1 |
| 14 | 48 | 44 | -4 |
| 15 | 25 | 42 | +17 |
| 16 | 21 | 28 | +7 |
| 17 | 43 | 40 | -3 |
| 18 | 29 | 39 | +10 |
| 19 | 28 | 27 | -1 |
| 20 | 28 | 20 | -8 |
| 21 | 33 | 27 | -6 |
| 22 | 44 | 41 | -3 |
| 23 | 36 | 29 | -7 |
| 24 | 37 | 25 | -12 |
| 25 | 37 | 32 | -5 |
| 26 | 50 | 37 | -13 |
| 27 | 55 | 46 | -9 |
| 28 | 31 | 30 | -1 |
| 29 | 22 | Withdrawn From School | |
| 30 | 42 | 35 | -7 |
| 31 | 23 | 22 | -1 |

| | | | |
|---|---|---|---|
| 32 | 47 | 36 | -11 |
| 33 | 20 | 23 | +3 |
| 34 | 23 | 18 | -5 |
| 35 | 51 | 47 | -4 |
| 36 | 39 | 40 | +1 |
| 37 | 18 | 18 | 0 |
| 38 | 45 | 38 | -7 |
| 39 | 51 | 35 | -16 |
| 40 | 42 | 34 | -8 |
| 41 | 48 | 34 | -14 |
| 42 | 36 | 30 | -6 |
| 43 | 34 | 31 | -3 |
| 44 | 47 | 27 | -20 |
| 45 | 23 | 19 | -4 |
| 46 | 32 | 29 | -3 |
| 47 | 43 | 36 | -7 |
| 48 | 41 | 21 | -20 |
| 49 | 48 | 39 | -9 |
| 50 | 30 | 34 | +4 |
| 51 | 19 | 29 | +10 |
| 52 | 24 | 25 | +1 |
| 53 | 35 | 34 | -1 |
| 54 | 47 | 45 | -2 |
| 55 | 37 | 35 | -2 |
| 56 | 18 | 21 | +3 |
| 57 | 44 | 35 | -9 |

## APPENDIX X

### Verbal Activity Scale

Normal = 22 - 38 (Below 22 = quiet; above 38 = more verbal than normal)

| Student Number | Pre-Test | Post-Test | Change |
|---|---|---|---|
| 1 | 32 | 34 | +2 |
| 2 | 37 | 36 | -1 |
| 3 | 18 | 24 | +6 |
| 4 | 23 | 28 | +5 |
| 5 | 35 | 38 | +3 |
| 6 | 37 | 31 | -6 |
| 7 | 27 | 23 | -4 |
| 8 | 28 | 34 | +6 |
| 9 | 39 | 35 | -4 |
| 10 | 43 | 38 | -5 |
| 11 | 40 | 36 | -4 |
| 12 | 25 | 23 | -2 |
| 13 | 34 | 42 | +8 |
| 14 | 20 | 19 | -1 |
| 15 | 38 | 39 | +1 |
| 16 | 41 | 41 | 0 |
| 17 | 24 | 30 | +6 |
| 18 | 43 | 45 | +2 |
| 19 | 27 | 25 | -2 |
| 20 | 30 | 39 | +9 |
| 21 | 36 | 38 | +2 |
| 22 | 28 | 30 | +2 |
| 23 | 28 | 34 | +6 |
| 24 | 30 | 34 | +4 |
| 25 | 39 | 43 | +4 |
| 26 | 18 | 25 | +7 |
| 27 | 26 | 26 | 0 |
| 28 | 46 | 37 | -10 |
| 29 | 28 | 37 | +9 |
| 30 | 36 | 36 | 0 |
| 31 | 42 | 46 | +4 |
| 32 | 26 | 25 | -1 |
| 33 | 40 | 40 | 0 |
| 34 | 46 | 42 | -4 |
| 35 | 15 | 25 | +10 |
| 36 | 45 | 39 | -6 |
| 37 | 39 | 33 | -6 |
| 38 | 23 | 28 | +5 |
| 39 | 15 | 18 | +3 |
| 40 | 36 | 26 | -10 |
| 41 | 26 | 28 | +2 |
| 42 | 24 | 27 | +3 |

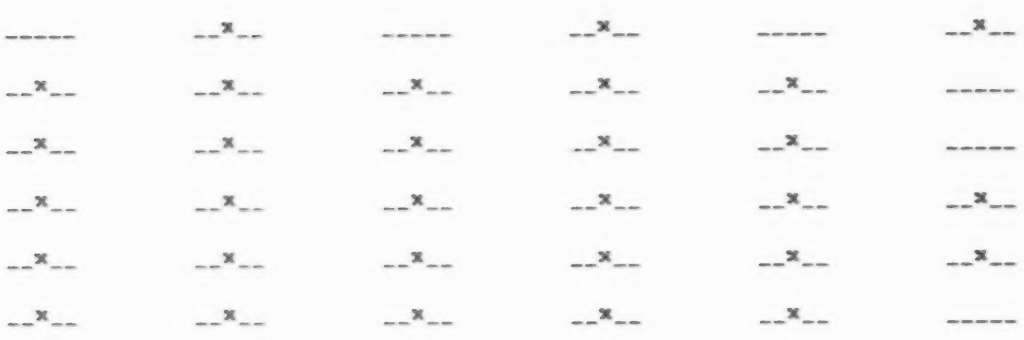
2

| | | | |
|---|---|---|---|
| 43 | 36 | 33 | -3 |
| 44 | 29 | 32 | +3 |
| 45 | 29 | 33 | +4 |
| 46 | 31 | 37 | +6 |
| 47 | 29 | 29 | 0 |
| 48 | 43 | 42 | -1 |
| 49 | 31 | 24 | -7 |
| 50 | 29 | 30 | +1 |
| 51 | 42 | 39 | -3 |
| 52 | 27 | 23 | -4 |
| 53 | 41 | 27 | -14 |
| 54 | 37 | 37 | 0 |
| 55 | 46 | 46 | 0 |
| 56 | 40 | 37 | -3 |
| 57 | 31 | 31 | 0 |

## APPENDIX Y

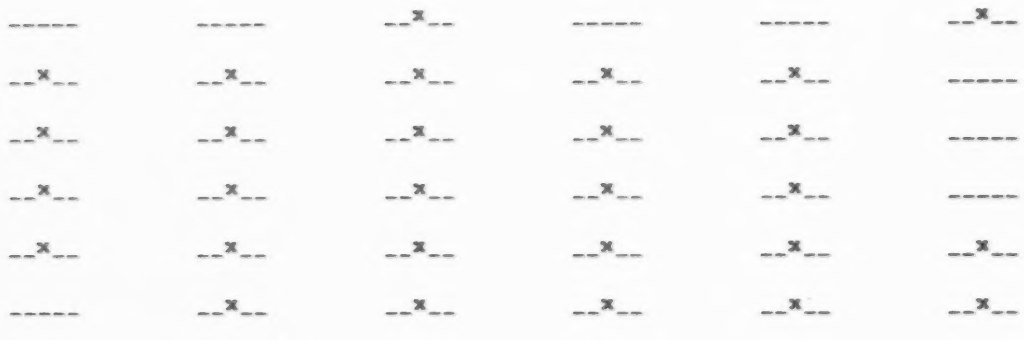
### Final Seating of Target Group's Students

First Class



PODIUM

SECOND CLASS



PODIUM

Note: Due to a tendency of eight grade students to sit sideways, the rows invariably shift to the teacher's left as the day progresses with the walkways between the first three to four rows becoming much narrower. For this reason, this author considers the first row, the one to the teacher's extreme left, to be a slightly higher interaction row than that of the row to the teacher's extreme right, as the teacher's attention is directed to the denser concentration of students. The desks had begun their movement to the left by the time the first target group class met, third hour.

APPENDIX Z

Poetry Survey Results

| I LIKE | | | I DO NOT LIKE | | |
|---|---|---|---|---|---|
| PRE | POST | GAIN | PRE | POST | |
| 61% | 84% | 23% | 39% | 16% | 1. reading poetry to myself. |
| 53% | 63% | 10% | 47% | 37% | 2. reading poetry aloud to a small group. |
| 26% | 54% | 28% | 74% | 46% | 3. reading poetry aloud to class. |
| 74% | 88% | 14% | 26% | 12% | 4. having poetry read to me. |
| 65% | 68% | 3% | 35% | 32% | 5. discussing poetry with a small group. |
| 37% | 70% | 33% | 63% | 30% | 6. discussing poetry with class. |
| 56% | 75% | 19% | 44% | 25% | 7. writing poetry. |